angiotonin there. In 1951 a team of scientists at the Veterans Administration Hospital in Cleveland, headed by Dr. Joseph R. Kahn, finally identified the substance in the blood stream as a hormone with two forms, angiotonin-I, which is relatively harmless, and angiotonin-II, the powerful blood-pressure-raiser. Building on the work of Dr. Kahn, and on that of W. S. Peart in England, Page and his fellow workers at the Cleveland Clinic—notably Hans Schwartz and F. Merlin Bumpus—synthesized angiotonin-II in 1957. The synthetic substance, susceptible to controlled use in animal studies, opened the way to new clues about the action of angiotonin and about a possible antidote.

In a *Time* cover story (October 31, 1955), Dr. Page was quoted as advising moderation rather than extreme abnegation as a rule of health: "It is disturbing to me to read medical recipes for long life which first prohibit smoking, then alcohol, and tell you to cut out butter and other fats, and end by suggesting that some kinds of cancer can be avoided by total abstention from sexual intercourse. This is limiting life pretty sharply." In the late 1950's, he criticized the hasty promotion of "frantic nonfat dieting" when there was no conclusive evidence that cholesterol was the major cause of arteriosclerosis. Since 1961 Page has been directing the pilot stages of a multimillion-dollar nationwide study, subsidized by the National Heart Institute and the United States Public Health Service, to determine definitively whether cholesterol is such a culprit. In the study, thousands of volunteers restrict themselves to low-fat menus specified by Page and his associates. At the same time, Page and his associates keep under their observation a control group of the same size and same age group bracket (forty-five to fifty-four). The incidence of heart ailment in the two groups is compared, to see if that in the experimental group is significantly lower. "This test," Page said at the beginning of the study, "must be done before food faddism takes over and before a dozen drugs come on the market with the claim of reducing cholesterol but without a particle of evidence that they reduce the risk of heart disease."

A student of all aspects of heart disease, especially those related to brain chemistry and the circulatory system, Dr. Page has objected to the treatment of heart conditions as isolated problems and has suggested that medicine "consider the heart as only a 'specialized nubbin' on the whole vascular tree and reintegrate the heart and blood vessels back into the unified system that it really is." In 1959 Page told colleagues at meetings of the American Heart Association and the National Heart Institute that physicians would soon be able to diagnose with certainty almost 80 percent of potential heart victims before an attack. He foresaw an era when hypertension would be completely controlled by drugs, rheumatic fever would become a rarity, and better forms of treatment would be developed for arteriosclerosis.

Page is the author of over 600 papers and articles and of the following books: *Hypertension; A Manual for Patients* (C. C. Thomas, 1943); *Arterial Hypertension; Its Diagnosis and Treatment* (Year Book Pubs., 1945); and, with A. C. Corcoran, *Experimental Renal Hypertension* (C. C. Thomas, 1948). He has edited *Chemistry of Lipids as Related to Atherosclerosis* (C. C. Thomas, 1958), *Connective Tissue, Thrombosis and Atherosclerosis* (Academic Press, 1958), and *Strokes* (Dutton, 1961). He is on the editorial boards of several professional journals and is editor-in-chief of *Modern Medicine.*

According to Dr. Page, regular hard work and adequate daily exercise are the best means for reducing the possibility of cardiovascular ailments in normally healthy people. Following his own prescription, he is up at five each morning, organizing his reports and studies before leaving for the clinic. At the clinic, he uses the stairs rather than the elevator, since he has little other opportunity for exercise. He also gives reasonable attention to his diet, and, with a height of five feet eight inches and a weight of 150 pounds, maintains a trim physique.

Dr. Irvine H. Page and Beatrice Allen, a ballet dancer and novelist, were married on October 28, 1930. They have two sons, Christopher Irvine and Nicholas Allen. For recreation, Page plays tennis and listens to music. He is an honorary fellow of the American College of Cardiology and serves as a trustee of the Worcester Foundation for Experimental Biology. Dr. Page has also served on the national advisory heart council of the Public Health Service, in the chairmanship of the American Medical Association's section on experimental medicine, and in the presidencies of the American Society for the Study of Arteriosclerosis and the American Heart Association. He belongs to the American Chemical Society, American Physiological Society, American Society of Biological Chemists, the Endocrine Society, and the Brazilian Academy of Sciences, and he serves on the expert advisory board of the World Health Organization. Page is also a member of the Albertus Magnus Guild, an association of Roman Catholic scientists.

Honors bestowed on Page include the American Association for the Advancement of Science's Ida B. Gould Memorial Award (1957), the Albert Lasker award (1958), the Cornell University Medical College alumni award (1961), and the John Philips Memorial award of the American College of Physicians (1962). Honorary degrees have been conferred on him by Boston University, Ohio State University, the University of Siena, and the University of Brazil.

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ROSZAK, THEODORE (rōs'zak)

May 1, 1907- Artist
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Theodore Roszak belongs to that senior generation of American sculptors who, following the lead of Pablo Picasso and Julio Gonzalez, turned from the traditional sculptural methods of carving and modeling to

work directly in cut, welded, and brazed metal. Originally a painter and lithographer of the realist school, Roszak was influenced by modern art forms encountered during a visit to Europe, and his early sculptures represented the constructivist view, emphasizing geometrical forms. In the 1940's he was one of the pioneers in the use of industrial metalworking techniques that give sculpture a linearity and lightness not achievable in wood, stone, or cast bronze. Roszak's mature work is distinguishable from that of other representatives of that school of sculpture—such as Alexander Calder, David Smith, Herbert Ferber, and Ibram Lassaw—in its use of pitted, scorched surfaces to suggest an emotional intensity rare in modern sculpture. Although Roszak is frequently classified with the abstract-expressionist group of painters and sculptors that came into prominence in the 1940's, he has consistently used an ambiguous imagery that relates his work to surrealism as well.

A native of Poznań, Poland, Theodore Roszak was born on May 1, 1907. Roszak had five brothers, all of whom are now dead, and he has a married sister who lives in Chicago. His father, Kasper Roszak, originally a farmer, became a pastry chef and foundry worker after the family emigrated to the United States. His mother, Praxeda (Swierczynska) Roszak, who in her youth had been a dress designer at the Hohenzollern court in Berlin, fostered a creative atmosphere in the home that was an inspiration to her son. Other artistic influences in Roszak's background included his maternal grandfather, Andrew Swierczynski, who was an accomplished organist and a prolific composer as well as a professor of mathematics; and an uncle who was an artist specializing in historical illustration.

When Theodore Roszak was two years old, the family came to the United States and settled in Chicago. There he attended James Monroe Grammar School and began drawing about the age of seven. When he was thirteen, he won first prize in a national art contest for public school pupils sponsored by the Chicago *Herald-Examiner*. In 1921, the year he became a naturalized United States citizen, Roszak entered Carl Schurz High School in Chicago, and in the following year he supplemented his high school studies by enrolling for evening courses given by Charles Schroeder and Wellington Reynolds at the professional school of the Art Institute of Chicago.

In 1923 Roszak transferred to the Hoffman Day Preparatory School, while continuing his evening studies at the Art Institute. After graduating from high school in 1924, he enrolled at the Art Institute as a full-time day student. During this period he began to meet with some success as an artist, and he won several awards for oil painting and lithography, his two special fields. His style at that time was still essentially orthodox, and he seemed to be almost totally unaware of contemporary movements in modern art. His sympathies were with the old masters and with such American realists as George Luks, George Bellows, Leon Kroll, and Eugene Speicher. When he first encountered avant-garde exhibitions, his reaction seemed to be a mixture of apathy and puzzlement.

THEODORE ROSZAK

Attracted by the reputation of Charles Hawthorne, Roszak went to New York City in 1925 to study with him at the National Academy of Design. His studies with Hawthorne were, however, not as satisfying as he had hoped, because of basic differences between the two men. Later that year he took private lessons from George Luks, which proved to be of great value. During his stay in New York he also attended classes in philosophy and formal logic at Columbia University.

In 1927 Roszak returned to the Art Institute of Chicago to join the faculty as a part-time instructor of drawing and lithography and to study painting and lithography with John Norton, Boris Anisfeld, and Charles F. Kelley on a postgraduate fellowship. In the same year he also won an American Traveling Fellowship enabling him to visit museums in the Eastern United States and to carry out experiments in lithography at Woodstock, New York. His first one-man show of lithographs was presented at the Allerton Galleries in Chicago in 1928.

In 1929 Roszak was awarded an Anna Louise Raymond Fellowship for European Study, which provided him with the opportunity to travel for two years in France, Germany, Austria, Italy, and Czechoslovakia. His travels and studies on the Continent stimulated his interest in constructivism and other currents of modern art and proved to be a turning point in his career. In Prague, where he maintained a studio for about nine months, he was especially attracted by surrealism. In the work of the Italian artist Giorgio de Chirico he found a link between the romantic realism of his earlier style and the new movements of the 1920's.

Upon his return to the United States in 1931 Roszak was awarded a Tiffany Foundation Fellowship. This made it possible for him to live in an artists' colony on Staten Island, New York for two years and to concentrate on his art without being compelled to teach or take other outside employment. During this period he began to make his first sculptures in plaster and clay and, influenced by the constructivist concept of the artist as an integrated and functioning member of an industrial society, he

took a course in tool making and designing at an industrial school.

In 1932 Roszak's work was for the first time shown publicly in New York City, at the first Biennial Exhibition of the Whitney Museum of American Art. He moved permanently to Manhattan in 1935, and the following year he had his first one-man show in New York City—an exhibit of paintings and lithographs—at the Roerich Museum. In 1936 Roszak presented another one-man show of paintings and lithographs at the Albany Institute of History and Art. In the late 1930's, while continuing his painting, he began to concentrate more and more upon sculpture.

From 1938 to 1940 Roszak taught design and composition at the Design Laboratory, an experimental school established in New York City under the guidance of the Hungarian constructivist Laszlo Moholy-Nagy. Financially supported by the Fine Arts Project of the WPA, the Design Laboratory sought to transplant to the United States the principles and techniques of the Bauhaus. Roszak's work at the Design Laboratory was for him as much a learning experience as a teaching assignment, and during his stay there he saturated himself with the constructivist point of view. His works of that period, and up until about 1945, represent an uncompromising concentration on geometric abstraction.

In 1940 Roszak's constructivist sculptures made their first public appearance in simultaneous exhibitions at the Julien Levy Gallery and the Artists' Gallery, both in New York City. During World War II Roszak helped to construct aircraft and taught aircraft mechanics—work congenial to constructivism—at the Brewster Aircraft Corporation. He also worked for a time at the experimental towing tank at the Stevens Institute of Technology in New Jersey. In 1941 he was appointed to the faculty of Sarah Lawrence College, where he continued to teach until 1956.

After the war Roszak began to move away from the principles of constructivism, partly because of his disillusionment with the constructivist vision and with the spiritual and aesthetic limitations that geometricism imposed upon the artist. "It isn't enough to have a dream," he told Belle Krasne in an interview for *Art Digest* (October 15, 1952). "It is also necessary to live in a society that supports this dream, and society is simply not up to it." He added, "If the constructivist sculptor chooses to pay homage to a technological deity, he does so at the risk of compromising the fullness of his vision and at the peril of surrendering men's spirit to a brittle and fragmentary existence."

Roszak's technological experiments actually contributed to his departure from constructivism. In an attempt to achieve larger forms, he turned to welding, and this process led him to discover accidental effects such as fretted surfaces, nodules, and tactile variations. The contemplation of these effects and the whole new range of associations they released led Roszak to focus anew on the problem of form in relation to content in contemporary sculpture. Roszak's break with constructivism did not take place all at once. His contribution to the *Fourteen Americans* exhibition at the Museum of Modern Art in 1946 included constructivist sculptures as well as works from his later period. As late as 1947, when Roszak was already well advanced into his present sculptural style, he was still painting such purely abstract works as *Opposition Within a Circle.*

Between 1947 and the early 1950's he completed a series of forceful and symbolic works based on subjects drawn from literature, personal experience and Existentialist philosophy. These works, executed in welded steel brazed with brass, bronze, copper, and nickel, are said to constitute one of the most important groups of sculpture by a single artist in modern times. They include *Spectre of Kitty Hawk,* now at the Museum of Modern Art; *Recollection of the Southwest,* in the Maremont Collection; *The Whaler of Nantucket,* at the Art Institute of Chicago; and *Mandrake,* at the Cleveland Museum of Art. The first one-man show of Roszak's metal sculpture in his new expressionist style was presented at the Pierre Matisse Gallery in New York City in 1951.

In 1956-57 a major retrospective exhibition of Roszak's works was presented by the Walker Center of Minneapolis in collaboration with the Whitney Museum of American Art. The show, which consisted of sixty-six paintings, constructions, sculptures, and drawings, opened at the Whitney Museum in September 1956, and then was exhibited at the Walker Art Center, the Los Angeles County Museum, the San Francisco Museum of Art, and the Seattle Museum. In his introduction to the catalog of the exhibition, H. H. Arnason wrote: "[Roszak's] integration of form and content in essentially abstract expression is the core of his sculptural contribution. . . . The essence . . . of Roszak's entire body of sculpture is that of transition and change, of metamorphosis as the only enduring reality. All is allusion and suggestion." Eliot Clark, reviewing the exhibition in *Studio* (February 1957), called Roszak's sculpture "an art of the interrelation of dynamic shapes imbued with the transcendence of intuitive impulse."

Roszak does not rely upon haphazard accidents to achieve his effects, but progresses systematically from sketches to drawings and finally to sectional blueprints and armatures before embarking on his final sculptures. In 1953 he showed a selection of his preliminary drawings at the Pierre Matisse Gallery. Fairfield Porter, reviewing the show for *Art News* (February 1953), found in the drawings "an ambiguity between insect and mammal, between animal and plant, and almost between organic and inorganic."

Typical examples of Roszak's recent sculptures are *Mandrake,* a combination of plant and magical winged creature; *Skylark,* described by Peter Selz as "an eight-foot skeleton surmounted by a bursting star, which could also be a maze, or a crown of thorns, or the thyrsus carried by Dionysius and his satyrs;" and *American Monarch,* a huge figure in steel and aluminum relief that is at once a butterfly, a strange flower, and an ominous royal presence. Describing Roszak's insect sculptures in the introduction to the catalog of his 1962 one-man exhibition, Lionel Abel wrote, "Roszak makes bugs that are metamorphosed into themselves. . . . They are at large, they unfold like the most delicate blossoms,

they are like musical instruments—often they are like music."

Roszak's work is represented in the permanent collections of more than a score of major museums and art galleries in the United States and abroad, and it has been exhibited in international shows in most of the leading cities of Europe, as well as in Latin America. He held one-man shows at the Fairweather-Hardin Gallery in Chicago in 1958 and at the Pierre Matisse Gallery in New York in 1962. He took part in the international exhibition at the Brussels Worlds Fair in 1958, and four of his sculptures were included in the 1959 *New Images of Man* exhibition at the Museum of Modern Art. In 1960 work by Roszak and the abstract-expressionist painters Franz Kline, Hans Hofmann, and Philip Guston comprised the American entry in the Venice Biennale.

In 1928-29 Roszak designed a scenic mural for the Goodman Theater in Chicago. His later commissioned works include the spire and bell tower for Eero Saarinen's non-sectarian chapel at the Massachusetts Institute of Technology (1953); a lever handle and escutcheon for the Yale and Towne Manufacturing Company (1955); the R. S. Reynolds Memorial emblem in Richmond, Virginia (1957); and a sculpture for the New York World's Fair (1964).

Awards and honors won by Roszak include the Silver Medal at the 1930 International Fair in Poznań, Poland and the 1935 Eisendrath Award of the Art Institute of Chicago for his *Seated Figure*. He received the Logan Medal of the Art Institute of Chicago for his *Spectre of Kitty Hawk* in 1947 and for *Sea-Quarry* in 1951; and the George E. Widener Gold Medal of the Pennsylvania Academy of Fine Arts for *Hound of Heaven* in 1956. In 1951 he won the International Award in São Paulo, Brazil. Roszak was awarded a Ford Foundation grant in 1959 and was elected to the National Institute of Arts and Letters in 1964. He was appointed to the President's Commission on Fine Arts by President John F. Kennedy and serves as an adviser in the cultural presentation program of the United States Department of State. In 1959 he was on the jury panel of an American exhibition in Moscow that was sponsored by the State Department and the United States Information Agency, and in 1960 he served as United States delegate to the International Art Congress in Vienna. He is a member of the advisory committee on art and government and the advisory council of the International Education and Exchange Program and a trustee of the Tiffany Foundation. Over the years, Roszak has contributed articles and illustrations to many publications, and he has lectured at art schools and universities throughout the United States.

Theodore Roszak was married on October 24, 1931 to Florence Sapir, a high school teacher. They have one daughter, Sara Jane. The Roszaks live in New York City and spend their summers in Pigeon Cove, Massachusetts. Roszak is five feet ten inches tall, weighs 185 pounds, and has green eyes and sandy gray hair. His favorite recreations are reading and music. Since his break with constructivism, Roszak has felt that the artist is alienated from society and that he must find his inspiration in nature and in introspection rather than in integration with a technological society. "The forms that I find necessary to assert," he has said, "are meant to be blunt reminders of primordial strife and struggle, reminiscent of those brute forces that not only produced life, but in turn threatened to destroy it. I feel that if necessary, one must be ready to summon one's total being with an all-consuming rage against those forces that are blind to the primacy of life-giving values. Perhaps by this sheer dedication, one may yet merge force and grace."

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SARRAUTE, NATHALIE (sä-rōt')

July 18, 1900- French novelist
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The first and most celebrated of the "anti-novelists"—a motley denomination embracing diverse French fictional experimenters who have rejected the conventional forms of the novel—is Nathalie Sarraute. Madame Sarraute, who began her career as a lawyer, did not publish her first novel, *Tropismes*, until 1939, when she was almost forty. For her fifth novel, *Les Fruits d'Or* (1963) she received the 1964 International Literary Prize, a $10,000 award sponsored by thirteen publishers in several countries around the world to honor a work by a living author that is expected to have a significant influence on contemporary literature. Mme. Sarrault is the wife of a prominent Parisian attorney.

Nathalie Sarraute was born Nathalie Tcherniak on July 18, 1900 in Ivanovo, Russia to Elie Tcherniak, a chemist, and Pauline (Chatounowski) Tcherniak, a writer. When their daughter was two the Sarrautes moved to France for three years, and they settled there permanently when she was eight. At the latter age Nathalie Sarraute attempted her first novel, a story set in the Caucasus, but criticism of her spelling discouraged her and she later decided to become a lawyer instead of a writer. After completing her studies at the Lycée Fénelon, she matriculated at the Sorbonne, where she received licentiates in letters and in law, and in 1922 she did graduate study in law at Oxford University in England.

Madame Sarraute's professional work was entirely in law until the winter of 1932-1933, when she began to write. In 1937 she completed her first novel and started looking for a publisher. The novel was finally published in 1939 under the title *Tropismes*. (The English version, *Tropisms*, was published by John Calder in London in 1964). Two years after the initial publication of her first novel she quit the practice of law and devoted herself exclusively to literature.

Madame Sarraute borrowed the word tropism